

BOB D. LITTERELL

FIRST HARP.

DUET,

FOR

Two Harps, or Harp & Piano,

on Melodies from

"LA SONNAMBULA."

COMPOSED & DEDICATED TO

Miss Kalli,

BY

JOHN THOMAS.

(Harpist to His Majesty the King.)

Ent. Sta. Hall.

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Harp & Piano, 10^s/₆

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John Thomas

DUET

FOR TWO HARPS, OR HARP AND PIANO,

ON MELODIES FROM

"LA SONNAMBULA"

JOHN THOMAS.

(♩.=116.)

ALLEGRO.

p *f* *mf* *sf*

p (Ab) *p*

f *sf* *p*

(Bb) *p* cre - - - - - scen

do sem - - - - - pre *ff*



FIRST HARP.

The musical score for the First Harp consists of six systems, each with a piano staff and a vocal staff. The key signature is B-flat major (two flats). The time signature is 4/4.

- System 1:** The piano staff begins with a *pp* dynamic. The vocal staff has a *gva* (glissando) marking above a dashed line. The piano part includes a *mf sostenuto* marking. A *(Bb)* marking is present in the vocal staff.
- System 2:** The vocal staff contains the lyrics "cre", "scen", "do", and "sempre" under a dashed line. The piano part continues with a steady accompaniment.
- System 3:** The piano staff begins with a *f* (forte) dynamic. The vocal staff has a *gva* marking above a dashed line. The piano part features a series of chords and a melodic line.
- System 4:** The piano staff begins with a *f* dynamic. The vocal staff has a *gva* marking above a dashed line. The piano part continues with a steady accompaniment.
- System 5:** The piano staff begins with a *f* dynamic. The vocal staff has a *gva* marking above a dashed line. The piano part continues with a steady accompaniment.
- System 6:** The piano staff begins with a *f* dynamic. The vocal staff has a *gva* marking above a dashed line. The piano part continues with a steady accompaniment, ending with a *p* (piano) dynamic.

FIRST HARP.

5

sf *sf* *sf* *sf*
cre - scen - do sem
pre ff
8va
15 *8va*
(D#) *(F# - C# - D#)*
12 *12*

FIRST HARP.

ANDANTE SOSTENUTO. (♩.=60.)

p con espress:

sostenuto. *rall:* *Leggiero.* *sostenuto.*

cre - - - - - scen - - - - - do.

Cadenza. *(Db)* *f* *8va* *rallen:*

FIRST HARP

7

dolce.

p

sostenuto.

rallen:

gva-

gva-

gva-

gva-

gva-

p

cre

scen

do.

gva-

gva-

SOLO.

ff

sfp

morendo.

p *leggiero.*

gva

gva

gva

gva

The first system of musical notation for the First Harp. It consists of a grand staff with a treble clef and a bass clef, both with a key signature of two flats (B-flat and E-flat). The music is written in a style that suggests a harp, with many notes beamed together in groups. Above the staff, the word *gva* is written with a dashed line underneath it. Below the staff, the word *cre* is written on the left and *scen* is written on the right, with dashed lines connecting them to the notes above.

The second system of musical notation for the First Harp. It continues the grand staff with a treble clef and a bass clef, both with a key signature of two flats. The music is written in a style that suggests a harp, with many notes beamed together in groups. Above the staff, the word *gva* is written with a dashed line underneath it. Below the staff, the word *do* is written in the middle, with dashed lines connecting it to the notes above.

The third system of musical notation for the First Harp. It continues the grand staff with a treble clef and a bass clef, both with a key signature of two flats. The music is written in a style that suggests a harp, with many notes beamed together in groups. Above the staff, the word *gva* is written with a dashed line underneath it. Below the staff, the word *f* is written on the left and *sostenuto.* is written on the right, with dashed lines connecting them to the notes above.

The fourth system of musical notation for the First Harp. It continues the grand staff with a treble clef and a bass clef, both with a key signature of two flats. The music is written in a style that suggests a harp, with many notes beamed together in groups. Above the staff, the word *rallen:* is written in the middle, with dashed lines connecting it to the notes above.

The musical score is written for a piano and a harp. It consists of five systems of two staves each. The piano part is in the upper staff of each system, and the harp part is in the lower staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score includes various musical notations such as slurs, ties, and dynamic markings. The first system is marked "Cadenza." and "sfp". The second system has "gva" (8va) markings above the piano part and "scen" and "do" below the harp part. The third system has "gva" above the piano part and "f" below the harp part. The fourth system has "gva" above the piano part and "sostenuto e rall:" below the harp part. The fifth system is marked "à tempo." and "p" (piano) for the piano part, and "cre" (crescendo) for the harp part. The score ends with a double bar line and repeat dots.

Cadenza.
sfp
cre
gva

gva
scen
do

gva
f

gva
sostenuto e rall:

à tempo.
(G#)
p
cre

scen - do -

f gva - dim -

in - u - en - do.

p mo - ren - do. *pp*

FIRST HARP.

ALLEGRO ASSAI AGITATO. ($\text{♩} = 120.$)

Arpa 2^a

pp

p

M.D.

M.S.

Piano.

cre - - - - *scen* - - - -

do - - - -

f

sf *Recit:*

gva

(D#) ff

(Db)

ff

gva

Recit: Lento.

p *a tempo.*

The musical score is written for a harp and piano. It consists of six systems of music. The first system shows the harp (Arpa 2^a) and piano (Piano) parts. The harp part has a dynamic of *pp* and the piano part has a dynamic of *p*. The tempo is marked *ALLEGRO ASSAI AGITATO.* with a quarter note equal to 120 beats per minute. The key signature has four flats. The second system continues the harp and piano parts. The harp part has a dynamic of *p* and the piano part has a dynamic of *pp*. The tempo is marked *ALLEGRO ASSAI AGITATO.* with a quarter note equal to 120 beats per minute. The key signature has four flats. The third system continues the harp and piano parts. The harp part has a dynamic of *p* and the piano part has a dynamic of *pp*. The tempo is marked *ALLEGRO ASSAI AGITATO.* with a quarter note equal to 120 beats per minute. The key signature has four flats. The fourth system continues the harp and piano parts. The harp part has a dynamic of *p* and the piano part has a dynamic of *pp*. The tempo is marked *ALLEGRO ASSAI AGITATO.* with a quarter note equal to 120 beats per minute. The key signature has four flats. The fifth system continues the harp and piano parts. The harp part has a dynamic of *p* and the piano part has a dynamic of *pp*. The tempo is marked *ALLEGRO ASSAI AGITATO.* with a quarter note equal to 120 beats per minute. The key signature has four flats. The sixth system continues the harp and piano parts. The harp part has a dynamic of *p* and the piano part has a dynamic of *pp*. The tempo is marked *ALLEGRO ASSAI AGITATO.* with a quarter note equal to 120 beats per minute. The key signature has four flats.

FIRST HARP.

13

First system of musical notation for the First Harp part, measures 1-4. The music is in G-flat major (three flats) and 2/4 time. It features a continuous arpeggiated pattern in the right hand, while the left hand provides a steady bass accompaniment.

Second system of musical notation for the First Harp part, measures 5-8. The arpeggiated pattern continues, with some melodic variation in the right hand.

Third system of musical notation for the First Harp part, measures 9-12. The pattern remains consistent, supporting the vocal line.

Fourth system of musical notation for the First Harp part, measures 13-16. The music continues with the same arpeggiated texture.

Fifth system of musical notation for the First Harp part, measures 17-20. The right hand features a more complex, rapid arpeggiated figure. The left hand has a rest in measure 18, followed by a single note in measure 19, and rests in measure 20.

Sixth system of musical notation for the First Harp part, measures 21-24. Measure 21 begins with a forte (*ff*) dynamic and a rapid arpeggiated run. A double bar line follows. The tempo is marked *Lento.* (♩ = 60.). Measures 22-24 consist of sustained chords in the left hand. Measure 24 includes the notes (Cb) and (Ab) in parentheses. The system concludes with a 12/8 time signature change.

ANDANTE SOSTENUTO. (♩. = 60.)

p con espress:

The first system of musical notation for the First Harp part. It consists of two staves, Treble and Bass, in a key signature of two flats (B-flat and E-flat). The time signature is 12/8. The music begins with a rest in the Treble staff and a single eighth note in the Bass staff. The Treble staff then plays a series of eighth notes, while the Bass staff provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. The Treble staff continues with eighth notes, some beamed together. The Bass staff features chords and single notes, with some notes marked with a colon (:) indicating a longer duration or a specific articulation.

smorz: *a piacere.* (Ch) *mf*

The third system of musical notation. The Treble staff shows a melodic line with some notes marked with a colon (:). The Bass staff has chords and single notes. The system includes dynamic markings: *smorz:* (diminuendo), *a piacere.* (ad libitum), and *mf* (mezzo-forte). A chord symbol (Ch) is also present.

(Bb) *p* *p*

The fourth system of musical notation. The Treble staff continues with eighth notes. The Bass staff has chords and single notes. The system includes dynamic markings: (Bb) *p* and *p* (piano).

The fifth system of musical notation. The Treble staff continues with eighth notes. The Bass staff has chords and single notes. The system includes dynamic markings: *p* (piano).

First system of musical notation for the First Harp. The system consists of two staves. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamics include *f* (forte) and *smorz:* (diminuendo). The instruction *colla parte.* is written above the lower staff.

Second system of musical notation for the First Harp. The upper staff continues the melodic line. The lower staff has the instruction *sostenuto.* above it and *marcato il basso.* below it. The system concludes with a double bar line.

Third system of musical notation for the First Harp. The upper staff includes a triplet of eighth notes marked with '1', '2', and '3'. The lower staff has the instruction *cre -* above it. The system concludes with a double bar line.

Fourth system of musical notation for the First Harp. The upper staff has the instruction *scen -* above it. The lower staff has the instruction *do -* above it. The system concludes with a double bar line.

Fifth system of musical notation for the First Harp. The upper staff features a melodic line with slurs. The lower staff has the instruction *sf* (sforzando) and *con anima.* above it. The system concludes with a double bar line.

First system of musical notation for the First Harp part. The treble clef staff contains a melodic line with slurs and ties, marked with a piano (*p*) and *leggiero.* dynamic. The bass clef staff contains a bass line with slurs and ties. The key signature is one flat (B-flat).

Second system of musical notation for the First Harp part. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a bass line with slurs and ties. The key signature is one flat (B-flat).

Third system of musical notation for the First Harp part. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a bass line with slurs and ties. The key signature is one flat (B-flat).

Fourth system of musical notation for the First Harp part. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a bass line with slurs and ties. The key signature is one flat (B-flat).

Fifth system of musical notation for the First Harp part. The treble clef staff contains a melodic line with slurs and ties, marked with a piano (*p*) and *leggiero.* dynamic. The bass clef staff contains a bass line with slurs and ties. The key signature is one flat (B-flat).

The musical score is written for a harp and consists of five systems. Each system has a treble and bass staff joined by a brace. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music features a complex, flowing melody in the treble staff, often with triplets and slurs. The bass staff provides a harmonic accompaniment with sustained notes and occasional moving lines. Lyrics are written below the treble staff, and dynamic markings are placed at the beginning of some systems.

System 1: *gva* *gva*
cre - - - - - scen - - - - -

System 2: *gva* *gva*
- do - - - - -

System 3: *gva* *gva*
sem - - - - - pre - - - - -

System 4: *ff sf* *gva* *gva*

System 5: *gva*
(G#) (G#)

The first system of musical notation for the First Harp part. It consists of a grand staff with a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The treble staff contains a complex melodic line with many beamed sixteenth and thirty-second notes, and several slurs. The bass staff contains a simpler accompaniment with whole and half notes. There are two accidentals in parentheses: (D#) in the treble staff and (Cb) in the bass staff.

The second system of musical notation for the First Harp part. It follows the same format as the first system, with a grand staff in two flats. The treble staff features intricate melodic patterns with beamed notes and slurs. The bass staff provides a steady accompaniment. An accidental (G#) is shown in the treble staff.

The third system of musical notation for the First Harp part. It continues the musical piece with a grand staff in two flats. The treble staff has complex melodic lines with many beamed notes and slurs. The bass staff has a simple accompaniment. An accidental (D#) is shown in the treble staff.

The fourth system of musical notation for the First Harp part. It concludes the page with a grand staff in two flats. The treble staff contains complex melodic lines with beamed notes and slurs. The bass staff has a simple accompaniment. An accidental (G#) is shown in the treble staff.

(D#)

cre

gva

scen

do

ff

sf

gva

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DUET.

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ON MELODIES FROM

"LA SONNAMBULA"

JOHN THOMAS.

ALLEGRO. (♩ = 116.)

p *f* *mf* *sf* *p* *ff* (D#) (D#)

Arpa 1^a

(Bb) *p* *cre* - - - - - *scen* - - - - -

- - do sem - - - - - pre - - - - -

SECOND HARP.

3

sostenuto.

sostenuto.

sostenuto.

SECOND HARP.

mf *cre - - - - - scen*

do sem - - - - - pre - - - - - f

p *sostenuto.* *f*

(B \flat)

Musical score for Second Harp, page 5. The score consists of six systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The music features various dynamics including *ff*, *p*, *sf*, and crescendo markings. There are also lyrics "do", "sem", "pre", "cre", and "scen" written below the notes. The final system includes a double bar line and a key signature change to B-flat major (two flats) with a 12/8 time signature.

SECOND HARP.

ANDANTE SOSTENUTO. (♩ = 60.)

p con espress:

sostenuto.

rallen: *p leggiero.*

cre - - - - - scen, - - - - - do. *f* Cadenza Arpa 1^a *rallen:* (Ab)

First system of musical notation for the Second Harp. The treble clef staff begins with a piano (*p*) dynamic and a *dolce.* marking. The bass clef staff features a continuous eighth-note accompaniment. The system concludes with a *sostenuto.* marking over a sustained chord in the treble.

Second system of musical notation. The treble clef staff includes a *rallen:* (rallentando) marking. The bass clef staff continues with the eighth-note accompaniment, featuring some rests and sustained notes.

Third system of musical notation. The treble clef staff contains a series of chords and moving lines. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff features a series of chords and moving lines. The bass clef staff continues the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic. The system includes the lyrics "cre - - - scen - - - do." written below the staff. The bass clef staff continues the eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff begins with a fortissimo (*ff*) dynamic. It includes the instruction "Arpa 1^a *sfp*" (Arpa 1^a sforzando piano) and a *morendo.* (morendo) marking. The system concludes with a *gva* (glissando) marking over a descending scale. The bass clef staff continues with sustained notes.

p dolce.

(Ab) *cre - - - - - scen - -*

do *f* *sostenuto.* *rallen:*

Cadenza.

Arpa 1^a *sfp*

Arpa 2^a *cre*

gva - *scen* *gva -* *do*

gva - *f*

SECOND HARP

9

sostenuto e rall:

a tempo.

(G#) *p* *cre*

gva

scen *do*

f *dim* *in*

u *en* *do.*

p *mo* *ren* *do* *pp*

gva

ALLEGRO ASSAI AGITATO. (♩=120.)

First system of musical notation for the Second Harp. It consists of a grand staff with a treble and bass clef. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat). The time signature is common time (C). The music features a continuous eighth-note accompaniment in the bass and a melody in the treble. Dynamics include *pp* (pianissimo) and *sf* (sforzando). The lyrics "cre - scen - do" are written below the treble staff.

Second system of musical notation for the Second Harp. It continues the eighth-note accompaniment and melody. Dynamics include *f* (forte). The lyrics "sem - pre" are written below the treble staff.

Third system of musical notation for the Second Harp. It features a change in the treble staff to a more melodic line. Dynamics include *sf* (sforzando) and *ff* (fortissimo). The lyrics "Recit:" are written below the treble staff.

Fourth system of musical notation for the Second Harp. It continues the melodic line in the treble and the accompaniment in the bass. Dynamics include *ff* (fortissimo). The lyrics "Recit: Lento." are written below the treble staff.

Fifth system of musical notation for the Second Harp. It features a change in the treble staff to a more melodic line. Dynamics include *p* (piano) and *a tempo*. The lyrics "(G#)" are written below the treble staff.

Sixth system of musical notation for the Second Harp. It continues the melodic line in the treble and the accompaniment in the bass. Dynamics include *p* (piano).

Lento. (♩ = 60.) *ANDANTE SOSTENUTO.* (♩ = 60.)



First system of musical notation for the Second Harp part. The system consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a fortissimo (*ff*) dynamic and a tempo marking of 7/8. The music features a series of chords and arpeggiated figures. A *smorzando.* (diminuendo) marking is placed over the middle section. The system concludes with a piano (*p*) dynamic and a *sostenuto.* (sustained) marking.

Second system of musical notation for the Second Harp part. It continues the two-staff format. The upper staff features a melodic line with slurs and ties. The lower staff continues with arpeggiated chords. The system concludes with a melodic phrase in the upper staff.

Third system of musical notation for the Second Harp part. It continues the two-staff format. The upper staff features a melodic line with slurs and ties. The lower staff continues with arpeggiated chords. A *cre* (crescendo) marking is placed over the middle section. The system concludes with a melodic phrase in the upper staff.

Fourth system of musical notation for the Second Harp part. It continues the two-staff format. The upper staff features a melodic line with slurs and ties. The lower staff continues with arpeggiated chords. A *scen* (scene) marking is placed over the middle section. The system concludes with a melodic phrase in the upper staff.

Fifth system of musical notation for the Second Harp part. It continues the two-staff format. The upper staff features a melodic line with slurs and ties. The lower staff continues with arpeggiated chords. A *mf* (mezzo-forte) dynamic marking is placed over the middle section. The system concludes with a melodic phrase in the upper staff.

The first system of the Second Harp part consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of eighth notes, mostly beamed in pairs, with some triplets and accents. The lower staff is in bass clef with the same key signature. It features a continuous pattern of eighth-note chords, primarily triads, with some single notes and rests.

The second system continues the harp accompaniment. The upper staff has a melodic line with some slurs and a fermata. The lower staff has a bass line with a fermata. A vocal line is indicated by a dashed line with the lyrics "cre - - - - -". A note in the upper staff is labeled with the pitch "(D#)".

The third system of the harp part shows more complex textures with slurs and ties. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. A vocal line is indicated by a dashed line with the lyrics "scen - - - - - do.". An octave sign "8va" is placed above the upper staff.

The fourth system concludes the harp part. The upper staff has a melodic line with a fermata. The lower staff has a bass line with a fermata. A vocal line is indicated by a dashed line with the lyrics "do.". The system ends with a double bar line. Dynamics "fff" and "sf" are marked.

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